

VAN HALEN

EDDIE VAN HALEN'S GROUNDBREAKING STYLE SHAPED MODERN ROCK GUITAR, SO WE'VE PUT TOGETHER SOME SIZZLIN' LICKS TO SHOWCASE HIS INCREDIBLE TALENT

> hat is there to say about Edward Van Halen that hasn't already been said? Only Jimi Hendrix and Eric Clapton stand in front of him as rock's most influential guitarists.

This incredible guitarist burst onto the scene in 1978 with his band's self-titled debut album, along with an arsenal of truly breathtaking techniques including pinched harmonics, rapid legato lines, countless whammy bar effects and, of course, the two-handed tapping that's become something of a trademark/albatross around his neck.

It's Eddie's rhythm style that's often the most neglected side of his playing, so we've tried to balance up the flashier stuff with his fantastic riffing. It's virtually impossible to cram almost a 30year career's worth of playing into nine licks, but we've attempted to give you some tasty morsels inspired by a crosssection of his work over the years.

With that in mind, there's a lot of technique to digest, especially if you're unfamiliar with the more gymnastic manoeuvres of modern shredders. Eddie's tapping style probably springs to most people's minds when they think of

the man, and it's one of those techniques This should also apply to everything

that most guitarists have had a go at, at one time or another, and with varying degrees of success. To get it right, it's purely about coordinating your left and right hands. In isolation you'll find that neither hand is moving particularly fast or doing anything really tricky.

As always, it's crucial to slow these ideas right down, ensuring that your picking hand's first (i) or second (m) finger makes a good connection with the string, and that there's no noise created by the open strings. Even seasoned tappers would be wise to slow things down just to make sure the tone sounds good – it never hurts to take a refresher course in certain guitar styles.

else of Eddie's, because even the most innocuous of his rhythm parts can have some major technique to contend with.

Van Halen will forever be associated with his stripey red and white hotrodded Kramer, fitted with a single Gibson ES-335 pickup. In recent years, however, he's favoured MusicMan and then Peavey signature guitars. All of these have the double-locking vibrato system (rather than a floating type used by Steve Vai etc), which allows him to divebomb but not move the bar up.

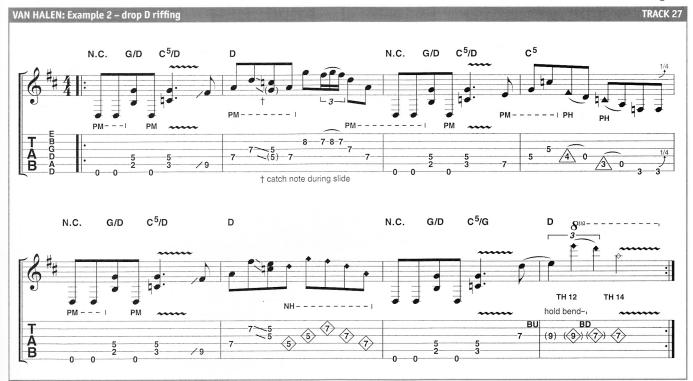
To sum up Eddie's approach, we hand over to the man himself: "I don't need a tone control on my guitar - the volume control is my tone!" STEVE ALLSWORTH

VAN HALEN: Example 1 – finger picking control J=115 G/D C⁵ D⁵ Dm⁷Dsus⁴ w/thumb and fingers m m m m etc.

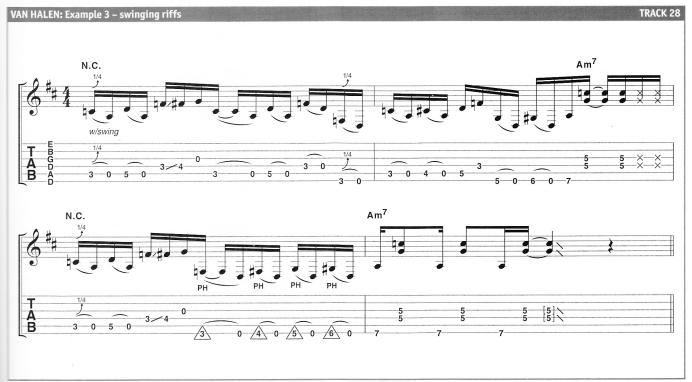
By using two fingers and his thumb, Eddie exerts more control over doublestops and chords without notes 'ringing'. He's also very fond of juxtaposing major/minor chords, as with Dm7, Dsus4, D, which is very prog rock!

Eddie's 's

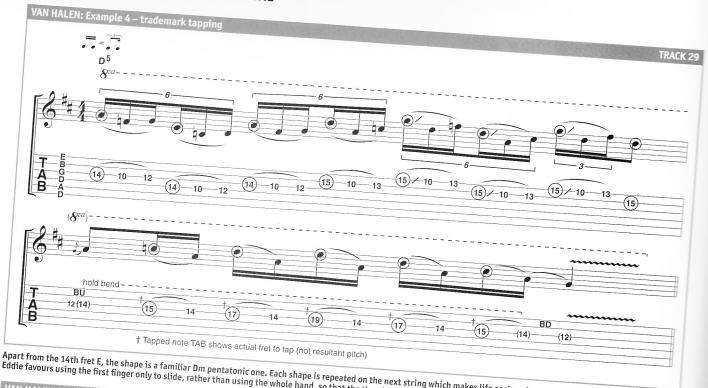
ON THE CD -



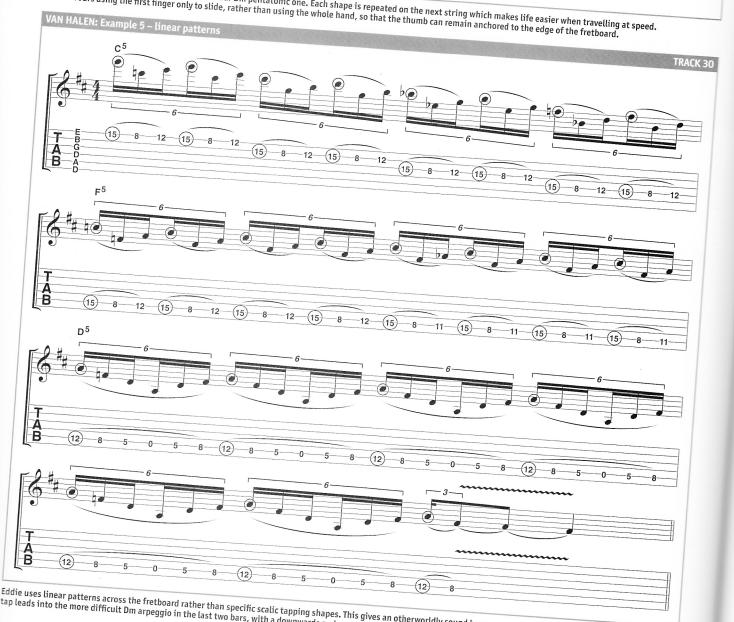
Eddie maintains a more uplifting sound by using D major embellishments. Notice the clever use of 5th and 7th fret harmonics creates a Dsus4 sound. The touch harmonic is probably one of the most difficult techniques to master in the final bar. Practise getting the 'virtual' 5th and 7th fret harmonics without bending the string at first. Touch the harmonic node (in this case at the 14th or 12th fret) very quickly, without leaving the picking hand's finger in place. A little vibrato will help the note sing.



Eddie's 'swing' rhythm style greatly influenced the likes of Steve Vai with tracks such as Hot For Teacher. Here, country style open-string pull-offs are used in a mckier context with the 'va va voom' provided by the swing rhythm. Try and dig in to the fourth string to bring out the pinched harmonics.



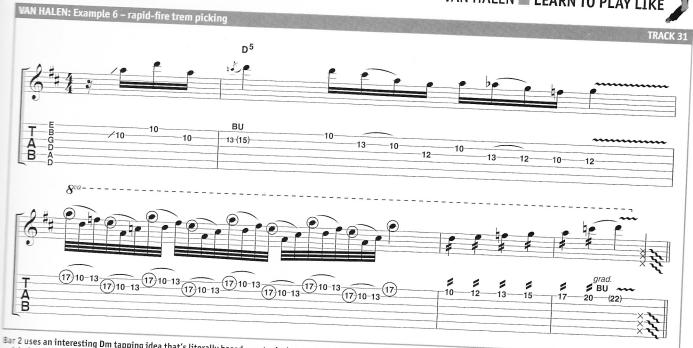
Apart from the 14th fret E, the shape is a familiar Dm pentatonic one. Each shape is repeated on the next string which makes life easier when travelling at speed. Eddie favours using the first finger only to slide, rather than using the whole hand, so that the thumb can remain anchored to the edge of the fretboard.



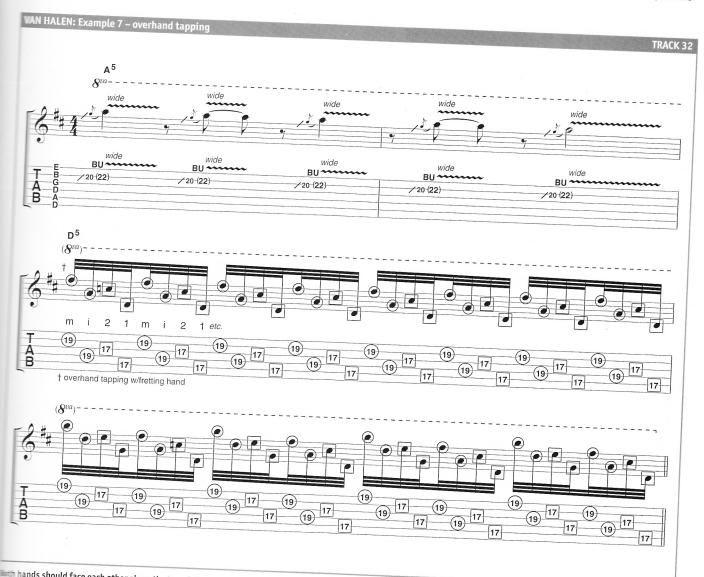
Eddie uses linear patterns across the fretboard rather than specific scalic tapping shapes. This gives an otherworldly sound because notes dip in and out of key. The 'widdly' triplet tap leads into the more difficult Dm arpeggio in the last two bars, with a downwards and upwards legato idea combined with the open fifth string, for a wider intervallic sound. TOTAL GUITAR | CLASSIC ROCK SPECIAL 2007

Both hands of your han and detache

T A B

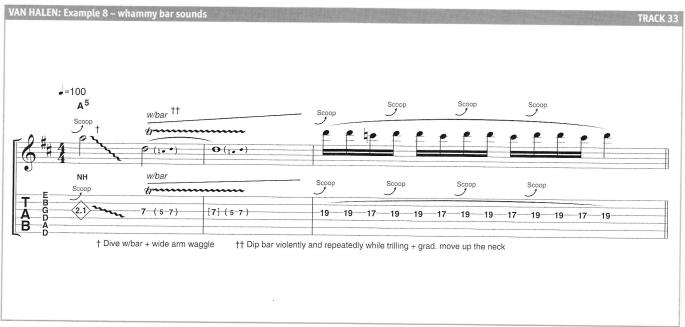


Sar 2 uses an interesting Dm tapping idea that's literally based on a typical pentatonic tapping lick Eddie uses all the time. (Eddie often employs a tap at the 15th fret.) It is very quick though, and doesn't use the standard triplet timing. The tremolo picking is a great idea that Eddie often finishes solos with. His technique is curiously freehand, with the fingers splayed for balance and the speed coming from a 'bounce' achieved from the wrist.

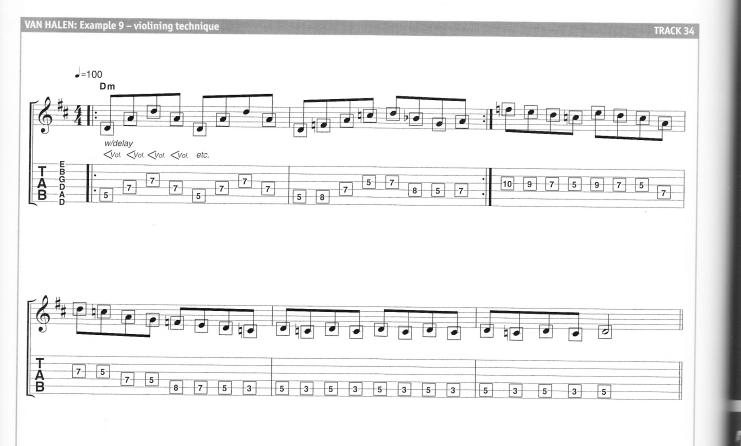


hands should face each other along the top of the neck, with your fretting hand palm muting the open strings. Map out the D7 shape then follow the pattern m, i, 2, 1. Both detached staccato style.





EVH's solos weren't all melodic. There were often wonderful noises in his playing, inspired by the likes of Hendrix battering his axe. The 'pitchwheel' technique displayed in the final bar takes a little while to master, because it involves dipping the vibrato bar to roughly the same pitch as the pulled-off note. This technique should create a slightly 'drunken' pitch bending sound.



Eddie's use of volume swells takes a lot of coordination to get right. To begin, it's best to staccato pick each note to make sure you're getting the timing right between delay repeats. Then practise the violining technique on its own. Wrap your fourth finger around the volume pot in the '0' position and roll it upwards as you hammer with your fret hand, losing the sound of the initial hammer-on and only hearing the swell of the note as you bring up the volume.

GRI American Boulevard

Boulevard Brain Ste (Time of y Minority, Septembe

> Guitar | Book &

Grea

Call +44 (Temail:

For more